

# THE JOURNAL AND OF THE AIR

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SERIAL RECORD

March, 1945

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**THE ASSOCIATION FOR EDUCATION BY RADIO**

# Who? What? Where? When?

*Listening Post*, is the title of a 4-page, 9½x14-inch leaflet which lists and describes the educational and cultural programs presented by Station KMBC, Kansas City.

Station WNYC, New York's municipal station, in cooperation with the Brooklyn Public Library, presented Oliver St. John Gogarty in a 15-minute interview and a reading of his own poetry on January 23.

Utilization of broadcasts in classrooms comes in for some careful scrutiny in a recent article, "How Teachers Use School Broadcasts," by Norman Woelfel and Kimball Wiles which appears in *Educational Research Bulletin* 23: 227-32, 248; December 13, 1944.

*Our Foreign Policy*, is the title of a new NBC series which is being broadcast on Saturday nights at 7 p.m. EWT. The initial broadcast, presented on February 24, and the next four or five are under the official sponsorship of the State Department. Archibald MacLeish is serving as chairman.

Joe A. Callaway, Radio Department, Michigan State College, was in New York recently catching up on Broadway shows. He reports that he has seen all the professional Broadway shows presented during the past three years. Professor Callaway is faculty advisor, Delta Chapter, Alpha Epsilon Rho.

*Education Abstracts*, which lists every important article on any phase of education which appears in any professional journal of education published in the United States has moved its business offices to 1755 Broadway, New York 19, N. Y. Editor of the publication is Reginald Stevens Kimball.

*Indiana State Teachers College [Terre Haute]*, is currently presenting nine series of programs over Station WBOW. The titles are as follows: Studio Orchestra; For Parents; Guidance Guideposts; Radio Workshop; Bookworm Club-of-the-Air; Science Series; Places in the News; Story Princess of the Music Box; and We, the Students. Speak. This is the eleventh year of broadcasting by the College. Clarence M. Morgan, director of radio, is in charge of the broadcasts.

The Albany Public Library, according to *Education for Victory*, January 20, 1945, has organized an information file concerning the location and use of such audio-visual devices as films and film strips, slides, recordings, pictures, globes, charts, and graphs. To acquaint persons with the techniques of handling audio-visual devices, the Albany Public Library provides such materials as lesson plans and teachers' manuals for the use of films, slides, graphs, or charts; course outlines on technical subjects taught with film strips; and suggestions for organizing film forums.

Paul Porter, publicity director, Democratic National Committee, became a member of the FCC recently under a recess appointment. He fills the vacancy created by the resignation of James L. Fly, FCC chairman.

*Delta Chapter, Alpha Epsilon Rho*, sponsors a series of weekly dramatic shows over WKAR, Michigan State's radio station. The current series includes an adaptation of "The Levite," a one-act play by Agnes Irene Smith, written and directed by Lois Banzett; an original murder-drama by J. Kenneth Richards, directed by Bob Kamins; and an adaptation of a modern short story, written and directed by Joan Carter.

*America United*, is the title of a new radio forum series which began on NBC January 7 at 1:15 p.m. EWT. The 13-week series, sponsored by the A. F. of L., has a moderator, a guest speaker, and a permanent panel of three members: Philip Pearl of the A. F. of L., representing labor; Paul Sifton, of the National Farmers Union, speaking for agriculture; and Emerson P. Schmidt, U. S. Chamber of Commerce, representing industry. Kenneth Banghart, NBC commentator, serves as moderator.

*What's in a Name?* is the title of a new radio series under the auspices of the Philadelphia public schools, which began February 7 over Station KYW. Programs are presented every Wednesday from 9:15 to 9:30 a.m. EWT. "What's in a Name?" dramatizes the stories behind the names of Philadelphia schools. Each week the Quaker Lady, as narrator, interviews a student from the school whose story is being told on that particular program. Every broadcast spotlights the history of the school's namesake, highlights the neighborhood where the school is located, and sidelights the traditional derivation of first names used.

The *Rocky Mountain Radio Council*, in cooperation with the Denver Public Library, began an unusual Sunday night radio series on January 7 at 10:15 p.m. MWT, over KLZ, Denver. The series is entitled, "Men That Speak Aloud," and the speaker is Henry Outland, historian, journalist, litterateur, and lover of the arts. During January his topics were: "The Book of Books," "Socrates and Walt Whitman," "Molière and Paris," and "The Living Dante." During February he discussed, "Faust and the Devil," "Dickens' First Triumph," "Homer and the Greek Zest for Words," and "Virgil—Singer of the Golden Age." March 4 he speaks on "The Universal Shakespeare"; March 11, "The World's Wrongs and Don Quixote"; March 18, "Milton and the Cosmos"; March 25, "The Humanitarian Hugo"; and April 1, "Tolstoi Today."

AER members, who may not have discovered the fact, will be interested to learn that the contents of *The Journal of the Association for Education by Radio* are indexed regularly in the *Education Index*.

*Delta chapter, Alpha Epsilon Rho*, Michigan State College, recently initiated the following: Barbara Chandler, Maxine A. Eyestone, Dave Lang, Barbara Lipton, Gretchen Kensler, and Pauline Sitter.

Henry David, research director, BBC, was in the Twin Cities and on the campus of the University of Minnesota January 24-27. Dr. David who has been with the BBC since December, 1941, was formerly professor of history at Queens College, New York.

Winifred Robinson, first grade teacher, Hamilton School, Minneapolis, wrote an article, "It Could Happen Anywhere," which appeared in the January, 1945, *Minnesota Journal of Education*. In it she describes how, by means of the radio, she and her class and their parents developed a bond of friendship with their British cousins. It has suggestions in it which might prove helpful to all teachers.

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MARCH, 1945



VOLUME 4, NUMBER 7

TRACY F. TYLER, Editor

JAMES G. HANLON, Supervising Editor GEORGE JENNINGS, Business Manager

## Planning School Radio Facilities

THE USE OF RADIO in the schools is sometimes coordinated with the visual education service. Whether it should be so combined or should operate as a separate unit is still an unsettled issue among most educators. There are strong arguments on both sides. In so-far as radio use constitutes the rendering of a service; as in providing recordings, transcriptions, individual receivers, or playbacks; scheduling the distribution of educational programs over a central sound system; making recordings of programs which are to be used repeatedly; or supplying such specialized equipment as a microphone; there is probably no good reason why a combined audio-visual service cannot meet the needs.

There is one major difficulty, however, which must not be overlooked. Visual education entered the schools before radio. Consequently, when radio and visual education are combined, it is only natural that the service will be run usually by a visual educator. Often this proves to be a happy combination, as in Rochester, New York, where Paul C. Reed did outstanding pioneer work in both fields. On the other hand, some visual educators, even today, fail to see how broad an educational field radio encompasses. The clerical and supply functions of collecting, storing, and distributing are as far as their thinking has taken them. Production, recording, radio workshops, and the like, lie completely outside their previous experiences, interests, and abilities.

Some readers may feel that this danger is more apparent than real. If so, the Editor suggests a careful reading of M. R. Brunstetter's article, "Housing an Audio-Visual Materials Center."<sup>1</sup> In it they will discover that the only time the author mentioned "radio" in setting forth his objectives was when he wrote,

The activities of a well-rounded audio-visual program will include [1] the training of teachers in the use of each type of audio-visual device and in building classroom experiences in which films, pictures, and *radio* [italics ours] contribute significantly to learning.<sup>2</sup>

The article included floor plans for a large school system and for a small one. In the former plan, there was a tiny listening room containing mounted turntables and earphones, a combination projection room and control room, and cabinets for recordings. The only radio provision in the small school system plan was a cabinet which provided space for recordings.

One nationally-known radio educator in writing about Dr. Brunstetter's plan, put it this way, "It graciously provides for audio needs with a cubbyhole scarcely large enough to turn around in. No studio; no playback; no recorder. Apparently he never heard of transcriptions."

In fairness, it might be noted that he did write,

In some systems, the center may acquire facilities for sound-recording and motion picture production, perhaps even a school

broadcasting studio. Where a school system has established an FM broadcasting station, it requires little imagination to picture the future addition of a television picture transmitter for telecasting films from the central library.<sup>3</sup>

It is becoming increasingly evident that the adequate use of radio in the schools, regardless of size, involves more than maintaining a supply of recordings in some central audio-visual center. Eventually, it is to be hoped that the larger schools, at least, will all have their own FM stations providing access to every building and every room. When television does come out from "around the corner," it too must be provided for and, no doubt, the larger schools will install television transmitters.

All of this, however, does not mean that the smaller schools will be hopelessly left out of the radio picture. Some already have centralized sound systems. More will install such systems when post-war conditions permit. Furthermore, individual receiving sets are not difficult to provide. And every school system should have at least one recorder—one in each high school, perhaps, in the larger systems.

The greatest danger in articles like the one by Dr. Brunstetter is that they completely disregard such an important activity as the radio workshop. In the larger schools it is probable that workshop facilities are provided in the individual high schools. But the small school system [and the large majority of America's schools are small] which follows the Brunstetter plan in constructing an audio-visual center will be making a fatal mistake. The small school has but one building. Therefore, the audio-visual center should embrace *all* of the facilities necessary for making adequate use of radio. That means the provision of radio workshop facilities—a studio, control room, recorder, microphones, turntables, sound effects, and the like. Can we justify the omission of radio production facilities in today's schools when radio has become such an indispensable part of the everyday life of all?

In conclusion, the Editor would like to suggest first that every JOURNAL reader study carefully the literature on program-distribution systems and their uses, particularly R. R. Lowdermilk's, "School Uses of the Central Program-Distribution System."<sup>4</sup> Next he would urge readers to prepare and submit to him plans for an audio-visual center in a small school which would provide reasonable facilities to satisfy an up-to-date concept of the school's responsibility toward radio. Such plans should appear soon in this and other educational journals for the benefit of schools now planning their post-war construction.—TRACY F. TYLER.

<sup>1</sup>Nation's Schools 34:34-35; December, 1944.

<sup>2</sup>Ibid., p. 34.

<sup>3</sup>Ibid., p. 34.

<sup>4</sup>Educational Research Bulletin 28, Section 2; May 14, 1941.

## The President's Page

**H**AS EACH OF US considered fully what radio can contribute to victory in the war and to the design of a lasting peace? We are busy with our war activities of bond selling, scrap collection, nurse's aide duties, and blood donation. Have we also harnessed our interest and responsibilities in education by radio to further the whole cause of victory and peace?

These are the grimly monotonous days of a lengthy war. Overoptimism is gone. We see clearly the long and painful struggle ahead—the casualties, the deprivations, the uncertainties. And we recognize that the building of a world organization to prevent future conflicts will involve years of arduous effort accompanied by frequent disappointment and discouragement. Only deep reserves of faith, hope, and unshakable determination can see us through.

### THE WAR AND RADIO EDUCATION

All AER members have responsibilities for ensuring effective use of radio programs; many also plan and produce them. Education by radio is not complete with the airing of a production. The process must include the ultimate effect on the listener. For radio to contribute to war and the peace requires the best efforts both of those who produce and those who use the programs. Let us see, therefore, what radio might be doing.

*Radio can help us to face the realities of war.* Escapism has its values, but fundamentally every person on the home front must understand the nature of war and its inevitable consequences. He must resign himself to the long absence of those on fighting fronts. He must face the possibility of casualties among those he holds dear. He must see why production for war makes necessary a minimum of civilian goods. He must accept the deprivations, the manpower shortages, the discomforts, the rationing, the scarcity of fuel, the longer hours, the strains upon family life, the overcrowding; the bans on pleasure driving, vacations, and conventions; and all the other disruptions of a civilian economy which gears itself to war. He must see these dislocations as inseparable accomplishments of an all-out struggle rather than as arbitrary whims imposed by absentee bureaucrats. In short, he must face the facts of a brutal, total war.

Broadcasters and those who make

use of radio have a grave responsibility here. They must constantly link the happenings of the present with underlying causes so that listeners may gain an over-all understanding. Much of the apparent apathy, smugness and selfish behaviour on the home front is due to confusion and ignorance—to failure to see the relationship between the purchase of black-market gasoline and the struggle overseas. Items in today's news, and even accounts of wartime measures may become isolated and discrete bits of information to the public unless constantly the listener is helped to see relationships between specific acts of his own and the gigantic world struggle.

Likewise, effort must be made to be specific about what general measures mean. It is not enough to say that a family must be understanding and appreciative of a veteran who has been sent home with "battle fatigue." The listener must be shown precisely how such war-shocked persons think and feel, how they got that way, and how they may be helped. Here, again, there must be a linking-up of the broad-picture with the details of daily living.

*Radio can prepare us for the problems of the peace.* Public opinion in this country appears now to accept the fact that the United States must participate in worldwide security measures if peace is to be maintained. Isolationism, for the moment at least, is dead. But its revival following the war is likely unless the people are fortified by a thorough understanding of the inescapable inter-relationship of mankind and his activities everywhere. There will be conflicts of interests and differences of opinion about means for attaining goals. Seeds of future disputes are being sown now as the war progresses. Interpretation is essential if these clashes are to be seen against a background of world security.

Here, again, broadcasters and teachers have heavy responsibilities. They must ensure that listeners see their own involvement in what happens in Greece, Poland, Holland, or Belgium. They must recognize that another generation of Americans may again engage in bloody conflict if we now are apathetic or indifferent to events in Europe, the Orient, or even Latin America. Listeners must expect setbacks and discouragements; but they must never be permitted to lose sight

of the goal. World security must be achieved. No postwar fatigue or desire to rid ourselves of burdensome responsibilities can be allowed to stand in the way.

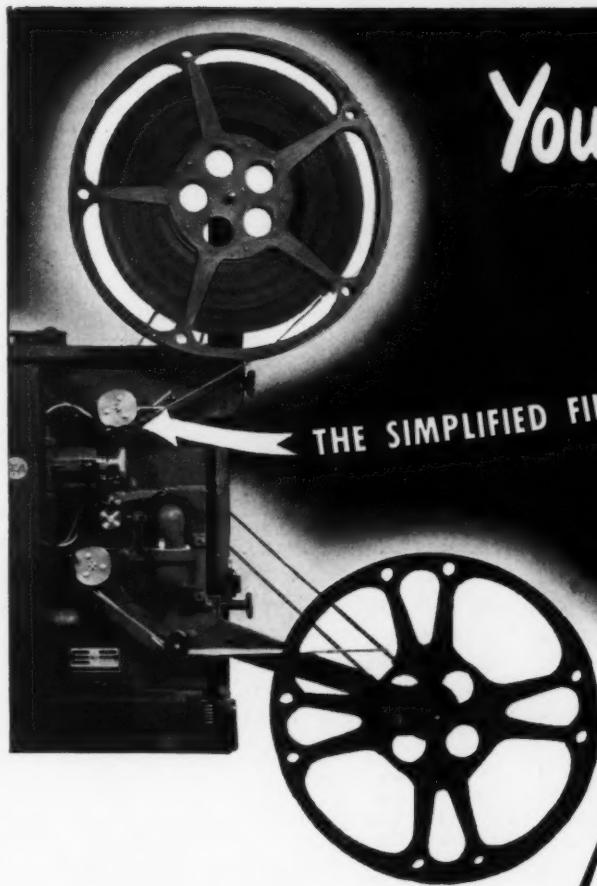
The point to be emphasized is that the responsibility for real *education* about the war and the peace does not rest upon broadcasters alone. Every teacher, every leader of youth, every person in adult education must do his part to see that radio programs are utilized so that the listeners get these understandings and see these relationships. This implies guiding listeners to programs dealing with such vital matters and ensuring such discussion and follow-up as to lead to appropriate understandings and insights. Upon the shoulders of members of this Association must rest the responsibility for leadership in this necessary educational endeavor.

The annual meeting of the membership of the Association will not be held this year. With the cancellation of the Institute for Education by Radio in Columbus, in accordance with the request of War Mobilization Director Byrnes to ease the critical travel and hotel situation, the AER membership meeting was also automatically suspended. The Executive Committee is at this writing being polled on the advisability of its holding a meeting to transact necessary Association business in lieu of the general gathering. Reaching the membership on vital issues through the JOURNAL assumes new significance now that face-to-face contact is impossible. In addition, each and every member should express his suggestions and viewpoints through correspondence with national officers and chairmen of the various committees so that their work may represent the best thinking of the membership.

The annual election of national officers is now in process. In accordance with the constitution, the election is conducted by mail, the nominating poll being carried on approximately two months prior to the annual meeting date [early May] and the final ballot approximately one month in advance. An elections committee consisting of Kathleen Lardie, Detroit public schools, chairman; Mark Haas, Station WJR, Detroit; and Robert J. Coleman, Michigan State College, East Lansing; has been appointed to supervise and conduct this annual canvass.

In spite of the cancellation of the annual meeting, May 4 assumed to be its date, and the newly elected officers will take over their responsibilities at that time.

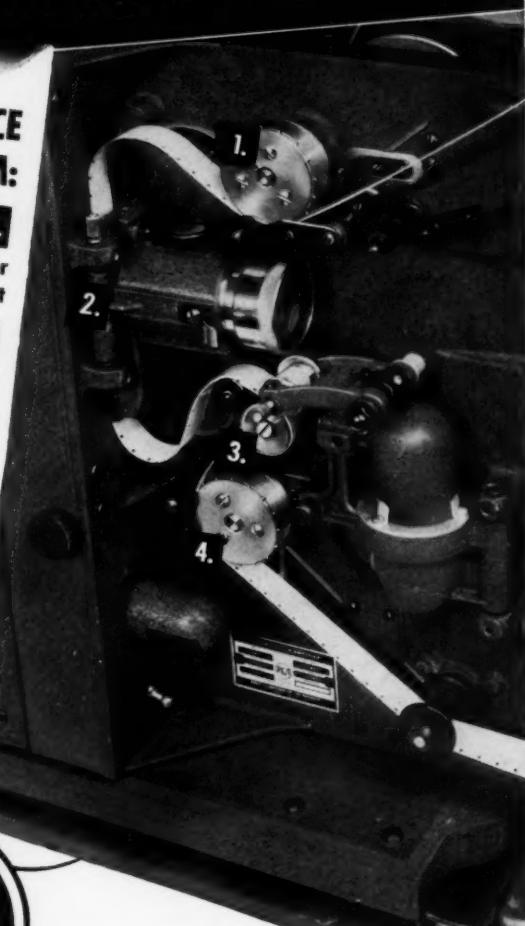
The elections committee has been instructed to make such arrangements as to permit ample time for ballots to reach and be returned by members from all parts of the country, taking into account the current slowness of the mails. Last year, many votes from the more remote parts of the country were mailed too late for tabulation. It is hoped that each member will vote promptly upon receiving his ballot so that no one may fail to do his part in selecting the national officers.—I. KEITH TYLER.



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Write: Educational Department 43-20X, Radio Corporation of America, Camden, New Jersey.

# Radio and World Peace

## The British Viewpoint

I suppose that most people, like myself, find it difficult to believe that less than 25 years have passed since the British Broadcasting Corporation was born. We find it quite hard to remember what the world was like before radio and quite impossible now to imagine what the world would be like without it.

Of the amazing technical progress of broadcasting in both our countries during the last quarter of a century I am not qualified to speak. But at least we must all at times contrast the scientific advances in radio, which has been on the whole so great an instrument for good, with the advance of discovery in other fields, less beneficent, where the effect has often been not to lighten, but to darken, the lives of men. How many new doors has radio opened, admitting into our homes the best music, literature, art, and drama, of a quality and a variety of which our fathers would not have dreamed!

Such a development as we have seen cannot fail to have a wide influence on the history of the world; and some reflections on the part radio is playing, and can play, in the lives of nations will occur to anyone whose work is concerned with public opinion and the forces that at any time go to make it what it is.

The first reflection is perhaps obvious, but is none the less worth repeating, because it is surely the clue to these proceedings here today. Radio is not, never has been, and I hope, never will be, a purely profit-making business. It does not matter greatly whether, as in Britain, it is controlled by a single corporation, or whether, as here, it is controlled by a number of separate organizations.

Whatever the set-up may be, radio is, first and foremost, a public service. It may have plenty of objects—to amuse, to instruct, to advertise, to make money; but behind and above all these purposes, and in the last resort over-ruling them, is a sense of duty to the service of the public. With radio, as with the greater newspapers in your country and mine, on any grave issue that may arise the public interest has the last word.

That is as it should be. You have great power—how great we have been perhaps slow to realize—and with power goes great responsibility, which you have frankly acknowledged and accepted. We have also learned that the power of radio, like all great power, has its own particular dangers.

If we look back 25 years to the rise of dictatorships in Europe, we find that in every case a dictator has naturally begun by taking over exclusive control of the radio of his country. He has thus had at his disposal an unrivalled means of influencing the thought of his people. He has then gone on, so far as he could, to ensure by stern pains and penalties that they listen to his radio only and to that of nobody else.

That is not quite so easy, but the measure of his success as a dictator is largely the measure of his success in excluding any outside opinion. And we must admit that the Axis dictators have been remarkably efficient in their measures to prevent any wind of adverse criticism blowing on the fragile palace of make-believe they have sought to build; or rather, in seeing that no one inside the palace should be conscious of the health-giving breezes outside it.

We know what the Nazi radio has done to indoctrinate the people of Germany with the false and fanatical tenets of Nazism. Dr. Goebbels without his microphone would still be the little doctor, but he would be no more formidable than a tank without gas or a ship without guns.

In a democratic country, we order these things differently. The British Broadcasting Corporation has always been extremely sensitive to any charge that it was trying to influence the public mind in one particular direction, or that it was the voice of the British government, or that it was out to repress opinions it disliked, or indeed that as a body it had any political opinions of its own at all.

It has been very successful in maintaining this attitude of honest impartiality. And if sometimes the supporters of opposition parties have protested at some broadcast they disliked, I can recall other occasions when the

supporters of the government have done the same. When complaints of this sort are evenly distributed, we can be pretty sure that the presentation has at least not been one-sided.

Here, of course, where you have several competing organizations, the problem does not arise in the same way. The public can pick and choose. There is enough on the buffet table to suit all tastes. If they do not fancy one program they can try another. If they dislike the commentators of one network, there are other commentators and other networks. And both here and in Britain, by contrast with Nazi Germany, no one is going to find himself in a concentration camp because he exercises that great liberty of the common man, and switches his radio on and off as he may please.

Again, while in Germany it is a serious offense to listen to foreign broadcasts, in the United States and Great Britain we can listen to what we like. In the early days of the war a great many people in England used to listen to Lord Haw-Haw. Most of them gave it up after a time, not because they were frightened [for in doing so they had been guilty of no offense], but because they were bored, as Britons always get bored by propaganda.

I have no doubt that here too, those strange, embittered Quislings, who worked so hard against the lands that bore them, had a similar audience. I doubt if there is much harm in all that; and I am quite sure there would be a great deal of harm in trying to stop it.

By and large, it would be hard to over-estimate the value of the work which radio has done, in your country and mine. It has educated public opinion on the issues and progress of the war; it has brought hope and encouragement to hundreds of thousands of people in the countries of occupied Europe who, at the risk of their lives, listened in, night after night, to voices from a free world.

And here perhaps your radio and ours enjoy a certain advantage over the enemy. For the picture of war and current events we try to give to our own peoples and to the world is

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a true picture; and because it is true we do not mind whom it reaches. The more people it can reach the better we are pleased. On the German radio, on the other hand, the message is carefully projected according to the listener. There is one for their own people and another for the occupied countries, one for Britain and another for the United States.

While one voice tells Britons they are fighting this war for the exclusive benefit of the United States, another voice is telling Americans they are sending their sons overseas to die for the British Empire.

That works all right, provided people only pick up the message intended for them. Otherwise Dr. Goebbels finds himself in the unhappy position of the young man who is writing to make dates with two lady friends, and puts his letters in the wrong envelopes with embarrassing results.

We believe in honest information, and in that belief, as you know, my government has recently published a White Paper, which is the short guide to knowledge of the British war effort. That Paper shows the extent to which we have thrown everything we had or have into the common struggle, and I hope that we may count on the assistance of many here to spread the knowledge of it among your people.

It would be hard indeed to overestimate the value of the work which radio may do, in both our countries, to educate public opinion both now and in the tasks of peace. For one thing is quite certain in the years that are to come. We may prepare the most admirable schemes for disarming the aggressor nations. We may set up the most perfect machinery for the prevention of war. We may reinforce that machinery with every sort of political and economic arrangement that the wit of man can devise. But unless all that we can do has behind it the power of an informed public opinion, all that we can do will not be enough. The schemes will be waste paper, and the machinery will be scrap.

I need not remind such a gathering as this of the part which radio can play in preparing and informing public opinion, for that is too obvious to need emphasis. But what I do want to suggest to you is that the voice of radio, speaking to a purely

national audience, is not enough. On a strictly national basis, radio can help to create a strictly national opinion—that, and possibly no more than that. But what we shall need is an international opinion on these large problems of peace.

And the first step towards such an international opinion is that people should know what their neighbors are thinking across the sea or beyond the frontier. They may make some startling discoveries. They may find that a good many opinions which they have always regarded as beyond dispute are rejected by their neighbors; and they may find that their neighbors can give good reasons for rejecting them. Or, again, that something which is abhorrent to them is quite acceptable on the other side.

You will remember those lines of Kipling's:

Father, Mother and Me,  
Sister, and Auntie say  
All the people like Us are We,  
And everyone else is They.

That is exactly the habit of mind we have got to get out of if we want a peaceful world. I do not say that when we have seen the other fellow's point of view we are always going to agree with it. But at least we shall understand it; and if at the same time he gets an idea of what we are driving at, we have a better chance of finding common ground. At any rate we shall be much more likely to do so if we know something about the workings of each other's minds.

I have now been British Ambassador to this country for nearly four years. When I came here, I knew the British point of view on the big questions of the day—at least I hope I knew it. In four years, I have come to know the American point of view—at least I hope I have, for if I am wrong, I have been wasting your time and mine.

The pessimist, who is happiest when he is at his most gloomy, sometimes tells us that after the war our mutual differences on politics, economics, finance, and so on will be so great as to be irreconcilable. In fact, to hear him talk, you would suppose that Anglo-American relations were going to turn into a series of head-on collisions on trade, aviation, currency, disarmament, and the like.

I believe the pessimist, American

or British, is completely wrong. I am convinced that, while we shall have our arguments and our differences—it would be a dull world if we didn't—there is nothing on which, with good will and a readiness to understand each other's position, we shall not eventually be able to reach a settlement, or at least agree to differ as friends. If I did not believe that to be true I would not be here today and I would not stay here another week.

But I mentioned a condition—that on both sides there should be good will and a readiness to understand. That, gentlemen of the radio, is surely where you come in. You can do much to create the good will.

How you can best discharge these services is your business; it is not for me to discuss the ways and means. But you will allow me to mention two enterprises which seem to me to have been of special value during the war. The first is the admirable weekly American commentary, sponsored by the British Broadcasting Corporation, in which my friend, Elmer Davis, has taken so prominent and useful a part.

The other is the re-broadcasting in this country on D-day of the British Broadcasting Corporation's invasion service. Both these enterprises, as it seems to me, are an example, in different ways, of what can be done in the direction of international co-operation on the radio.

And let us remember always that the message of radio reaches its listeners in their own homes, by their own firesides. It comes into an atmosphere more favorable to quiet thought than the turmoil of a great public meeting. The minds to which radio speaks are not drugged by the artifices of rhetoric or swayed by the passions of a mob.

I have spoken at some length on Anglo-American relations, for it is the angle with which I am most familiar. And I believe there is no single thing more important for the world's future than Anglo-American understanding. But that is only a part—though a very important part—of our post-war problem. We should never forget that common danger is the cement which holds a great alliance like ours together; and that too often in the past, when the

cement has dropped out and the common danger has disappeared, the partnership has gradually and insensibly dissolved.

That must not happen this time. We have got to find a binding force equivalent in strength to the peril we have all faced together in these years. Unless we can do this, there is little hope that the United Nations will remain united to enforce over years whatever peace settlement they will make. And that unity is essential. With it, we can ensure peace; without it, we shall only live to know once again the remorse of failure and the bitter memory of sacrifice.

So here is work for the international radio, not merely between the United States and Britain, but between all nations; conveying the American and British point of view to others and bringing back their point of view to us.

That will be no short or easy business. It will make great demands upon the wisdom and public spirit of those who direct the radio in all our lands. I hope and believe that the function at which we have been allowed to assist today is an indication that they will rise to the magnitude of their task, and make this powerful contribution, which they alone can make, to the peace of the world and the happiness of all its peoples.—THE EARL OF HALIFAX, British Ambassador to the United States, an address before the Radio Executives Club.

### The American Viewpoint

What can radio contribute toward education for peace in the post-war world? The best approach to an answer, I think, is through a clear picture of what that education means—and how radio can be the vehicle bringing together the educators and the people.

First, I believe that a lasting peace is predicated not merely on freedom from war, but on all the other freedoms as well. What is the source of these freedoms? Two thousand years ago it was defined in this way: *and the truth shall make you free*. So education for peace must rest on truth—the *truth of facts*, uncolored by secret purposes and personal gain, untwisted by propaganda. It must also rest on the *truth of faith*, which means acting on truth. For obviously,

unless a man lives his beliefs, he makes his truth a lie.

Next, I believe that education for peace is just as necessary for the leaders as it is for the masses of the people. Twenty-five years ago the people's leaders had an opportunity to build a lasting peace. They muffed that chance. Now they have a second chance.

Now as for the people themselves.

In a democracy, the leaders govern with the knowledge and consent of the people. Leaders are elected to do the will of the people, and the will seems clear—a good and lasting peace. Democracy makes it important for people to know as much as possible about a situation, and to understand what should be done. The better *they* are informed, the better the leaders will lead—because they will then be responsible to a people enlightened in the course which should be followed.

But there is the obverse of the medal: the people take their cue from their leaders—from those in high places. The people may listen to speeches—but they judge by actions and they follow example. And until there is truth and integrity *evident* in high places—it will be difficult to educate the masses.

That is why *education* must include leaders as well as people.

A third thought comes to mind with the phrase "education for peace" particularly when used in connection with radio. That is this: too many people will expect entertainment. Personally, I feel that there has been an overemphasis on entertainment in education, too much taking the easy way, too little of discipline—and as a consequence, too little education that "sticks" with the student.

Peace is too serious a question to be treated lightly. And there is no easy way to truth and integrity. Education for peace need not be dull. On the contrary—properly handled, it should be the most vital and interesting subject in the world.

Can radio help accomplish all this?

I am sure it can—for radio is a universal vehicle capable of reaching the majority of people; and radio has proved itself a powerful vehicle with the ability to inculcate thoughts and promote ideals; and a capacity to enlighten and inspire. What radio is doing in the war effort, it can do to aid education for peace.

But radio, as the vehicle, cannot be expected to write the blueprint. Who, then, will rule on the form and content of education for peace?

I see committees composed of leaders in religion, education, government, economics, labor, and industry. I believe that independent scientists, thinkers, and writers should be represented. Their job would be to outline this effort—to make the blueprint of what radio is to tell the people.

This curriculum would then be turned over to radio—to carry to the people. And I have no doubt that with all the radio writers, producers, directors, actors, composers, musicians who may be called upon, education for peace by radio can be an exciting and rewarding experience.

Next, there will be the need for collateral activity; the programs could be made a part of the studies in schools and colleges throughout the nation, and when I say that, I am assuming programs of such accuracy, authenticity, truth, and dramatic impact, that they will deserve a place in the schools. The programs can become a part of the study and discussion activities of women's clubs, debating societies, and other cultural organizations.

Finally, I believe that were such an understanding begun, you can count on a free radio to help, for American radio has never yet hesitated a moment to do whatever was necessary for the good of mankind. The people of broadcasting will not take the obligations toward peace lightly.—EDGAR KOBAK, president, Mutual Broadcasting System, an address at American Nobel Anniversary Dinner.

## Broadcasts for Schools

### FREC Program Selections

Educational radio programs recommended for school listening by the Advisory Committee for Network

Program Listing, FREC, total 49 in the March tabulation. Three criteria were used in making the selection: educational significance, program

quality, and instructional adaptability. The list follows:

**Sundays**—Invitation to Learning [CBS], Reviewing Stand [MBS], Trans-Atlantic Call: People to People [CBS], University of Chicago Round Table [NBC], New York Philharmonic Symphony [CBS], Army Hour [NBC], Let's Face the Issue [MBS], General Motors Symphony of the Air [NBC], Electric Hour [CBS], Cleveland Orchestra [MBS], Steel Horizons [MBS], Story Behind the Headlines [NBC], Pacific Story [NBC], American United [NBC].

**Monday through Friday**—American School of the Air [CBS], Wilderness Road [CBS].

**Mondays**—Science Frontiers [CBS], Cavalcade of America [NBC], Voice of Firestone [NBC].

**Tuesdays**—Gateways to Music [CBS], American Forum of the Air [MBS], Words at War [NBC].

**Wednesdays**—New Horizons [CBS], Your Army Service Forces [MBS], Great Moments in Music [CBS], The Human Adventure [MBS].

**Thursdays**—Tales from Far and Near [CBS], Chester Bowles [Blue], America's Town Meeting [Blue], March of Time [Blue], Music of the New World [NBC].

**Fridays**—This Living World [CBS], Freedom of Opportunity [MBS], The Doctors Talk It Over [Blue], The World's Great Novels [NBC].

**Saturdays**—Columbia's Country Journal [CBS], Land of the Lost [Blue], Let's Pretend [CBS], Consumer Time [NBC], National Farm and Home Hour [Blue], Symphonies for Youth [MBS], Report to the Nation [CBS], These Are Our Men [NBC], Of Men and Books [CBS], Metropolitan Opera [Blue], Adventures in Science [CBS], Doctors Look Ahead [NBC], Job for Tomorrow [CBS], People's Platform [CBS], Our Foreign Policy [NBC], Boston Symphony Orchestra [Blue], Chicago Theatre of the Air [MBS].

The committee which prepared the above list consisted of Belmont Farley, director of public relations, National Education Association; Mrs. Elizabeth Goudy Noel, specialist in training techniques of visual aids, U. S. Office of Education; Clyde M. Huber, chairman, Radio Committee, District of Columbia schools; and Lieut. Hazel

Kenyon Markel, liaison officer, Women's Reserve, Radio Section, Office of Public Relations, U. S. Navy.

### Indianapolis

The opening of the second semester, in February, 1945, marked the completion of ten years of consecutive broadcasting by the Indianapolis public schools. In 1935, only twenty of the eighty-four schools had radios. The first broadcasts were planned for shut-in children and for parents. Today, programs are produced and scheduled to meet specific needs in subject areas where the radio can enrich, vitalize, and supplement the work of the teacher. High school students are on the air twice a week.

Radio equipment in schools makes it possible, on special occasions, for all elementary school children [40,000] to hear the same program. The average listening audience for classroom programs covering two grade levels is 10,000.

The technique of listening to broadcasts, as an integral part of classroom procedure, has brought four national awards to Indianapolis teachers for utilization methods, and three certificates of merit and awards for quality of broadcasts.

From three to fifteen school broadcasts per week have been produced during these ten years. Many professional radio performers obtained their first radio experience on these school programs. More than 5,000 pupils and teachers have taken part.

This service of radio education for Indianapolis school children is due in large measure to the generous cooperation of all four local radio stations which have given free time and considerable help in studio rehearsals and production problems.

With this background of radio experience in the classroom and in the studio, the Indianapolis school system looks forward to the time when an Educational network of FM stations will reach all parts of Indiana. With transcriptions to supply the needs of this network, professional radio talent may be heard. This will mean an improvement in quality and an increase in the number of broadcasts—BLANCHE YOUNG, radio consultant.

### Pacific Story

"Pacific Story" [NBC, Hollywood], written by Arnold Marquis, deals with the problems of the Pacific area. Its purpose is to afford a better understanding of universal history and culture—a difficult assignment because of the variety of languages used in these areas. The program has been dedicated to promoting information in the hope that all people might be aroused to the crucial significance of the issues now at stake in the Pacific. Guest speakers have included Owen Lattimore, Pearl Buck, Dr. Yu Shan Han, Henry Luce, Hillis Lory, Ray Lyman Wilbur, H. H. Fisher, Clarence Hendershott, and Richard J. Walsh. They were selected because they are authorities on subjects discussed in the programs. Broadcasts deal with the psychological, political, and economic interests in the Pacific area. All material is documentary and is obtained through extensive research. Educators have found the programs of considerable value to students.

The first "Pacific Story" series began July 11, 1943, one being presented each week. A new series opened October 1. Public interest in the program, which is heard on a nationwide network, is so great that the scripts are being published by the University of California Press at a cost of ten cents each.

## Radio Workshops

### D. C. AER Radio Workshop

Washington, D. C., teachers had an opportunity to learn about education by radio from outstanding American and Canadian experts in a series of four radio workshops plus a "curtain raiser," which began January 17 in the radio studios of the U. S. Department of the Interior.

Seventeen Jefferson Junior high

school students participated in the "curtain raiser" program during which they were interviewed about their listening habits and interests. Chief questioner was Lt. Hazel Kenyon Markel, Navy Bureau of Public Relations, and formerly educational director, Station KIRO, Seattle, Washington.

Host for this series of five meetings on techniques of utilizing radio as a

classroom aid was the Washington D. C., Association for Education by Radio made up of District of Columbia teachers, broadcasters, and federal agency employees interested in this field. Mrs. Gertrude G. Broderick, director, Radio Script Exchange, U.S. Office of Education, and president of the Washington, D. C., AER, was chairman of the workshop committee. Assisting Mrs. Broderick in arranging the programs were Mrs. Elizabeth Goudy Noel, Lieut. Hazel Kenyon Markel, Mrs. Gertrude Howard, and Clyde M. Huber.

Panel discussion members for the "curtain raiser" session were Mrs. Roberta Barnes, principal, Park View school, Hugh Smith, principal, Jefferson Junior high school, Mrs. Octavia Reed, supervisor, Department of Elementary Instruction, Dr. Huber, Wilson Teachers College, radio chairman for D.C. schools, Mrs. Elizabeth Chase, teacher, Calvin Coolidge high school, Mary Monroe, teacher, Brightwood school, Franklin Dunham, U. S. Office of Education, formerly educational director, NBC, and Mrs. Frances Farmer Wilder, program consultant, CBS, New York.

The implications of both the student and adult discussions in terms of their educational importance were summarized by Mrs. Noel, former director of audio-visual education, Los Angeles county schools.

Publicity was handled by a committee composed of William D. Boutwell, Lt. Col. Harold W. Kent, Lieut. Dixon MacQuiddy, and Mrs. Vivian Fletcher. Stanley Field [Washington, D. C., AER treasurer] was in charge of registration. To AER charter member, Shannon Allen, director of radio, U. S. Department of the Interior, goes credit for obtaining use of the radio studios for the meetings.

Subjects, dates, and participants for the four workshops were:

"Social Studies on the Air," February 7. Speaker, Lt. Alvin L. Chapman, USNR, now on leave from the University of Texas; utilization reporter, Helen Towson, and demonstrator, Mrs. Catherine Hutchinson, both of Lafayette School. The CBS School of the Air program, "Mexico" was presented.

"News for Schools," February 14. Speaker, Mrs. Florence B. Bird, noted for her school news broadcasts to

Winnipeg, Canada, schools; demonstrator, Mrs. Mildred G. Finlon, John Burroughs school. Program for the evening was a WMAL news broadcast to the D. C. schools by Howard Bailey, assistant to the managing editor, *Washington Evening Star*.



ELIZABETH GOUDY NOEL, U. S. Office of Education, and LIEUT. HAZEL KENYON MARKEL, USNR, co-chairmen, Planning Committee, Washington, D. C., AER Workshop

"Literature on the Air," February 21. Speaker, Capt. Parker Wheatley,

Information and Education Division, War Department, and former director of radio, Northwestern University; demonstrator, Mrs. Hannah Cayton, Truesdell school. The program was selected from a new transcribed series called "Books Are Adventure," recently created by the Junior Leagues of America.

"Radio Production," February 28. Speaker John S. Carlile, former director of radio education, University of Alabama. Actual demonstration of casting and production techniques was conducted with audience members taking various parts.

This was the first Radio Workshop of its kind conducted by the AER anywhere in the country. Results should supply a pattern which can be adapted to acquaint more teachers throughout the nation with the usefulness of radio as a teaching aid.—GERTRUDE G. BRODERICK.

## Idea Exchange

### FCC Proposals

The Federal Communications Commission has released a 200-page report presenting its findings resulting from the frequency allocations hearings held in Washington last fall. Hearings on the proposals began February 14.

AER members will be particularly pleased to learn that one of the findings is to set aside 20 frequencies for educational FM stations, an increase of 15 from the 5 frequencies previously earmarked.

The FCC proposes to move all FM stations from the 42,000-50,000 kc band to new location, 84,000-102,000 kc. This constitutes a doubling of commercial frequencies and a trebling of educational ones. Unfortunately, this change would affect owners of FM sets because most sets now in use were not constructed to receive the higher frequency broadcasts. The sets, according to the FCC, can be changed inexpensively to receive signals on the newly established frequencies. However, this proposal is bound to result in considerable discussion.

Commercial television would be unchanged from its present position below 300,000 kc. according to FCC proposals. The 480,000-920,000 kc.

band will be set aside for experimentation.

Among the other FCC proposals are provision for a walkie-talkie service, making possible the summoning of physicians by radio, and farm-to-tractor communication; radio signaling and communication for railroads; an expansion of police, fire, amateur, and aviation radio facilities; increased radio facilities for utilities and newspapers; and a rural telephone system to provide radiotelephone service for isolated communities and for farmers, ranchers, miners, and others.

### Dramatic Writing Contest

Dramatists' Alliance, Stanford University, offers four awards in dramatic writing in its tenth annual competitions. The Stevens Award of one hundred dollars is offered for serious plays of full length in either prose or verse; the Etherege Award of one hundred dollars will go to the writer of the best full-length comedy sent in. Brief plays of one act or in short unified scenes may compete for the Alden Award of fifty dollars. The Gray Award of twenty-five dollars is offered for dramatic criticism in lucid, vigorous style. The most producible of the plays among those competitions will be staged in the summer of 1945 during Dramatists'

Assembly. All prize winning items, and the leading contributions among the works given honorable mention, are recommended to producing and publishing units of established worth.

Recent contributors whose work has been recognized by press and public since their entry in competition, include Howard Richardson, whose *Dark of the Moon* was bought by Lee Shubert for production on Broadway this winter, and received pictorial review in *Life Magazine* for September 11; Sgt. Edwin Gross, whose radio play "T M D" was broadcast nationally over the Blue Network in September; Owen Dodson, whose *Garden of Time* will be presented by the American Negro Theatre this winter in New York; Will Gibson, whose religious play, *I Lay in Zion*, has been issued by Samuel French Co.

Writers should send for registration forms and information as early as possible; final date of this season's competitions is March 25, 1945. Address all communications to Dramatists' Alliance, Box 200 Z, Stanford University, California.

### Script Preparation

[1] Paint your picture in broad strokes; present and discuss broad ideas rather than facts and figures.

[2] It is possible for a straight narrative script to be "dramatic;" use human interest items; write in colorful full language, use meaningful words.

[3] Be careful to check all statements of fact and dates. Be sure your information is correct.

[4] Use sound effects sparingly and not without justification.

[5] Write to grade level, experience quotient, and vocabulary level of your audience.

[6] Dialogue in itself can be deadly. Write as people talk. Do not use slang or double meanings.

[7] When speech of a character is carried over to the next page, write "MORE" at bottom of first page and insert "(CONT.)" after name of character on second page.

[8] Hold casts to a minimum; remember that we do not have a stock company of professional people; do not ask too much of our workshop students, however, give them something they can get their teeth in.

[9] The script writer's job is an important one. The first copy of any script ever written was no good. Re-

write, edit, correct typographical errors; then, *hand in legible, clean copy*.

[10] Hear your own programs in the classroom.

[11] Copy for handbooks must be complete, in order, legible, and ready to go to the stenographer. The handbook is a promotional piece for your program as well as a guide for the teacher. An interesting, complete handbook will make the teacher want to use it; a dull handbook will do just the opposite.

[12] Visualize your situation, not as two people talking at a microphone, but as the characters speaking. Too many of our so-called "dramatic" scripts are nothing more than disembodied voices.

[13] Do not use dialects; they do not come through the classroom situation; do not use "filter effects" without justification, nor without sufficient preparation for them. Scripts should have life and action, but remember that they must not play too fast.

[14] Wherever you have to use a technical word, a foreign place name, or a character name not generally known, indicate phonetic pronunciation.

[15] Too many writers leave too much to be done by production.

[16] The Radio Council speaks of programs, not "lessons"; we do not "teach" nor do our listeners "learn." Our broadcasts are supplementary to the work of the teacher in the classroom and they should supplement, not attempt to present a lesson. You may supplement by presenting an old subject from a new angle; by presenting ideas and information not ordinarily at hand for the teacher; by approaching an old subject from a human interest viewpoint, etc.

[17] We neither write nor produce programs to impress other writers or producers; a good "show" in the studio may be [and often is] a very bad program in the classroom.

[18] When preparing script material from "research" do not quote long passages from the authors; read as much as you can about the subject, "digest" this material, mull over it, and give it back to us in your own words. Even when you are quoting the exact words of a character it is sometimes necessary to use simpler words or otherwise simplify so that

the material will be meaningful for elementary students.

[19] In "adapting" stories and other material for radio it is necessary not only to keep the scope of the radio medium in mind, but also the style of the original author. The script writer is not altogether producing a new work of art; he is presenting an old, and often well-known, work of art through a new medium. The audience is not particularly interested in the style of the adaptor; it is interested in getting the best quality of the style of the original writer through the medium of radio. Hence, the radio adaptor must steep himself in the style of the original writer so that on reading the script one cannot tell where the original writer stops and the adaptor begins.

[20] A radio script, like music, is an art form in time; your script will be boring unless it has changes of rhythm, pace, contrast, and so forth.

[21] "Not even the most assiduous rehearsing can so stimulate the capacities of the players as the force of imagination of the producer . . . the more, however, his personality disappears so as to get quite behind the personality that created the work—to identify itself, indeed, with this—the greater will his performance be." All of which means . . . give the producer something to work with. Norman Corwin is a great radio producer because Norman Corwin is a great writer.—RADIO COUNCIL, Chicago public schools.

### Script Writing Techniques

Regardless of the time spent with at least one ear inclined toward the receiving set, the usual listener seldom realizes the great amount of preparatory work that is necessary to produce even a relatively brief program. Even less is it realized that the writer of the scripts is a keystone in the complex maze that goes to make up a broadcasting organization.

The script writer is a pivotal figure and, as such, must maintain an all-inclusive attitude toward his work. This maintenance of a perspective that must be wholesome, broad, and buoyant is necessary because in his highest fulfillment the scripter is really a liaison in the task of relaying the culture. Janus-like, he can either look to the past, recreate it, and stamp it

indelibly on the memory of man or peer ahead to create and plant the guideposts of the future. The scripter is an artist in the synthesis of culture. There is no doubt about it, this is a sobering and sacred responsibility for any radio author.

Of more immediate concern to the radio writer is the fact that he must constantly sustain, in a sort of mental equilibrium, a psychological insight on his audience. This "sensing" or consciousness of audience must be a vivid and extremely flexible visualization, because the scripter, when engaged in actual work, must produce material that will appeal to the majority of his potential audience. The script must be written within their vocabulary limits and listening interests. Moreover, it must be written also within their imaginative scope and emotional range. The story must be purposed directly at these unseen absorbers of radio, otherwise a collective dial is twirled, and the script might just as well never have been written. A show survives on its merits. The dial or push button that annihilates geographic gaps can just as easily eliminate a weak program.

The scripter should incorporate into his story those elements involving the producer and the problems of radio production. The author expresses thoughts and emotions *via* words put on paper. It is the producer who has the task of vitalizing them into actuality over the air. The script writer, therefore, if he is not to produce his own show, should be aware of the personality and the usual techniques of script interpretation of the producer. The good script writer will turn every facet of his script in such a way that it may most easily lend itself to the producer's individually unique mode of script exploitation. The nearer the writer approaches the interpretive tendencies of the producer, the better satisfied he will be with the treatment of his script; and likewise, the higher the quality of the broadcast. For the equanimity of mind that results in the best creative work, the producer and author must work in the very *ultima* of *rappor* and congeniality. The best achievements of both are obtainable only through a determination to maintain intelligent cooperation. For best results over the air,

producer-author relationships behind the scenes must be on a level of pleasant reciprocity and complete personal harmony through unity of purpose. Author and producer are together dedicated to an ideal, an ideal of service and of self sublimation for the public good.

Closely allied to the scripter's responsibility to the producer is the matter of cast. The radio author must think constantly in terms of the limitations of the cast. If amateurs or novices are to participate, as is so often the case in school broadcasts, then the dramatic content of the story must be written within the range of their ability.

It is not uncommon for the professional script writer to spend a minimum of sixteen hours preparing a dramatic program intended to consume but a fleeting thirteen minutes on the air. There have been many formulas suggested for the writing of script. One is that the contents of a glue pot be spread over the script writer's chair! Undoubtedly, brain cudgeling and perseverance are not only assets but prerequisites to successful script writing. Actually, however, an adept writer will first become thoroughly acquainted with the materials available on the topic. A background of training in historical research and familiarity with the field of social studies should prove invaluable. The time spent in research must of necessity vary according to the accessibility of data and the tendency of the material to fall into a pattern of dramatic episodes.

These dramatic episodes should be significant for relevancy of content and, highly important in radio, significant for emotional appeal. In radio, it must always be remembered that the program is to be *heard*. The holding of attention must be by appeal to the ear alone. The *anathema* of the radio author is the Chinese proverb, "one picture is worth a thousand words," for words and sounds are radio. So true is this that from the very first moment on the air the scenes are intended to catch and hold the listener's attention. It is no wonder the opening is called a "hook line" or "hook scene". In radio, you capture audience interest immediately or you lose the audience!

Pen in hand for the actual writing

of the show, the author plans to "ensnare" his audience. He plots a provocative opening. He remembers that deliberate calculation of script technique precedes the use of the inspirational approach. In character portrayal, for example, a telling effect can be created by the use of clearly delineated characters that must be readily distinguishable by ear alone. Also important is that characters should not be overdrawn, and insofar as possible, should not present overlapping characteristics. Exaggeration to an extreme has a tendency to disillusion the listener who as a result will scoff at the utter falsity of the characters so depicted. It is to the advantage of a script writer to build characters that will gain acceptance because the listener identifies similarities with himself. This peculiar and almost uncanny metamorphosis that induces pseudo emotions is one of the reasons for the powerful effect of radio. "Good radio" is surely one of the most certain invitations to the exercise of mental imagery!

Another aspect of script writing is the self-propelled, self improvement program. Every radio author should have one! The writer should attempt evaluation of his work in several ways. It may be done by station or producer reaction, by audience response, and by self analysis. Every radio writer may profit by sitting at the feet of an expert. Then again, invaluable aid may be gained through frequent analysis of current programs and dissection of published scripts. The good scripter must likewise be a good student of human nature. He should study people constantly, analyze the elements of their personalities and the reasons for their individual reactions in the conduct of life.

It almost goes without saying that radio technique is very much in a state of flux with unlimited opportunities for venturers to search for embellished values. The script writer is a pioneer, always on a new frontier. He must not hesitate to be unorthodox, yet in writing educational scripts, he must strike a nicety of balance between the rigors of educational values and the complete ostentation of theatrical showmanship.

Properly used, radio can be prevented from becoming a platitude and, instead, wielded as an instru-

ment of dynamic value in our schools. The power of radio to strengthen our people will be as great as the degree to which they are influenced to seek programs of high caliber.

The three-dimensional acres of the air waves will be as replete with entertainingly presented educational diamonds as our radio authors are conscious of the import of their mis-

sion.—ROYAL E. BRIGHT, chairman, Radio Script Writers Group, Philadelphia public schools, and head, Department of General Education, Stetson junior high school.

## English by Radio in Paraguay

*Ro ñee Inglespe!  
Hablemos Ingles!*

To a Paraguayan these are magic words, whether in Guarani or Spanish, and they both mean "Let's speak English!" The study of our language is so popular in this little country today that even the Nazi school has taken on a professor of English. It is the only foreign language taught there—other than German, of course. Altogether some four thousand Paraguayans are now studying English in classes whereas only two years ago the number was but a few hundred. How many thousands more study with the aid of radio teaching is anyone's guess, but letters indicate that it is at least an equal number. I myself know entire families who listen regularly to the American and British radio lessons and appear to be well pleased with the results. The British give lessons morning and evening six days a week, while our own programs are confined to evening classes on Mondays, Wednesdays, and Fridays. Some Paraguayans even insist they listen to all fifteen programs each week!

Professor McEniry, the British instructor, uses the simple and direct method of word drill, interlarded with a few comments and explanations in Spanish. Listeners may write in without charge for a mimeographed list of words, and these requests were received at a rate of more than a hundred and fifty a week during the first months.

The American program is considerably more complex, though its effectiveness compared to the British method in actually teaching English is hard to determine. The *my friends were astonished when I turned to the American Ambassador and addressed him in perfect English* type of testimonial is so far conspicuous by its absence!

The object of the American program is not only to teach English over the air, but to appeal to a con-

stantly expanding group of people who might study our language if their interest were aroused. It is kept at all times light and gay, it is largely in Spanish, it wanders into descriptions of life in America, and it gently "kids" the very learning of English itself. It is strictly a local program, as Paraguayan as can be.

Authors and "professors" of the program are Haven Hensler, a former exchange student, and Paul Hadley, director of the local Paraguayan-American cultural institute and a product of the English Language Institute at Ann Arbor, Michigan. Principal "character" of the program is Anibal Romero, one of Paraguay's leading comedians and bad boy of the piece. These two are assisted by a class of four or five who make signs of learning the lesson. Words are the basis of study, but they are taken in associated groups and sentences are applied to each.

Here is an excerpt from one of the early programs, later developed with more sentence structure in English and more references to the United States. Note that the words in *italics* are in English while those in roman are in Spanish in the original script.

PROFESSOR: Crime number one: you said I showed symptoms of not having any intelligence, and that this kind of illness might be contagious, and that . . . well . . . you were very, very close to me three times a week! Crime number two: you said I was a bad student, but I'm not a student. I'm the pro-

fessor and in charge of this class. So watch out! Crime number three: when Mr. Hensler said *you don't see him every day*—you don't see him every day—speaking of me—you said "fortunately" and with that I agree heartily. The sentiment is mutual. So now I'm going to make you conjugate three verbs.

COMEDIAN: If I have to conjugate verbs, then let's commit crime number four before I begin. Remember, Mr. Hensler said you were going to cut my throat. O. K. Give me the verbs—and in the meantime I'll take off my collar.

PROFESSOR: That doesn't satisfy me. I'll cut your throat after the program. In the first place I don't want to pay your salary after your throat is cut and you're of no value to me! In the second place I need your services. We have three verbs to conjugate from exercise number nine—*live, come, and go*. Tell me in English the first person present singular of the verb to live.

COMEDIAN: To live—what does *live* mean, *l-i-v-e?* Is that right?

PROFESSOR: I wouldn't be so sure, if I were you.

COMEDIAN: Good—I *live*. I live—until the end of the program at least!

PROFESSOR: Señorita Yegros, translate: you live.

COMEDIAN: She hasn't said anything so far. How do you know that she is alive?

PUPIL NO. 1: You live, *you live*.

PROFESSOR: Señor Gonzales, he lives.

PUPIL NO. 2: He lives, *he lives*.

PROFESSOR: That's it. *He lives*, with an s. COMEDIAN: With an Axis, did you say?

Let's kick that out of the class. It's half dead in any case. [Note: "ese" which is s and "eje" which means Axis, are similar in sound in Spanish].

PROFESSOR: You are right, but I said *he lives*—with an s, not with an Axis. Remember the final s in the third person singular in all regular verbs. Señor Fernandez, she lives.

PUPIL NO. 3: She lives, *she lives*.

PROFESSOR: It lives.

PUPIL NO. 3: It lives, *it lives*.

PROFESSOR: We live.

COMEDIAN: Mr. Hadley, if you kill me my ghost will haunt you on all the rest of these programs.

PROFESSOR: Without pay?

COMEDIAN: Without pay.

PROFESSOR: Bring on your ghost and you stay at home! We live, Señorita Moreno.

PUPIL NO. 4: We live, *we live*.

PROFESSOR: Mr. Gonzales, *where do you live?* Where means where.

PUPIL NO. 2: [with help] *I live in Asunción*.

PROFESSOR: Very good, Mr. Gonzales. Remember that we form the interrogative in English by using the auxiliary *do*. How do you say in English, Do I live in New York?



HAVEN HENSLER [left], PAUL HADLEY [third from right], Comedian ANIBAL ROMERO [second from left], and four pupils, presenting an English lesson to Paraguayan listeners

For variety and to demonstrate various accents Mr. Hensler and Mr. Hadley take turns as the "professor" and the pupils likewise are rarely the same on two succeeding programs. They range from children of 12 to older men and women, though most of them are in their teens or early twenties. Rehearsal for the program takes place just before it goes on the air, along with much giggling from the younger pupils. Often the selection of the actual pupil to say a certain phrase in English is not made until the program is on the air and then whoever wishes to answer, so indicates to the professor by raising his hand. If the pupil makes a mistake he is corrected and made to repeat the right words. In fact the whole business is subject to considerable infor-

mality and *ad libbing*, as can be well imagined.

Special programs are arranged for all national holidays, both Paraguayan and American, in which the historical importance of the celebration is stressed and an attempt is made to link the two countries in bonds of culture and friendship. A little English teaching is also included. On religious holidays the program time is devoted entirely to American sacred music.

All in all Mr. Hensler and Mr. Hadley feel that they are making progress with a type of English teaching program especially adapted to the character and interests of Paraguay, though only time will show whether or not we are growing a crop of linguists.—MORRILL CODY.

or peppy tempo; [5] Music in these experiments was associated with greater percentage of production increases in those departments not having incentive-wage systems; and [6] Additional research is needed on the effects of specific musical factors on efficiency.

The author, in this study, has made an important contribution to a field which is growing in importance. It should be read by plant managers and by plant personnel directors. There are implications in the findings which should not be missed by educators.—TRACY F. TYLER.

*A Catalog of Selected Educational Recordings.* By RECORDINGS DIVISION, New York University Film Library. New York: New York University. 1944. 62 pp. Free.

The Recordings Division of the American Council on Education was merged with New York University Film Library in 1942. The new division operates to make available to schools, colleges, and discussion groups recordings on educational subjects, to evaluate recordings offered by various agencies, to encourage the production of educational recordings, to advise teachers and discussion group leaders about recordings to use in their programs, to prepare and distribute carefully selected lists of educational recordings, and to fill orders for them.

This publication contains an annotated list of selected recordings, in both 33 1-3 and 78 rpm, and arranged by subject-matter fields. There is an index by subject, author, and title. There are also short sections devoted to the following topics: "Recordings as Important Audio Aids to Learning," "How to Use Recordings," "Cautions," "Types of Recordings," and "Operating the Playback Equipment."

New York University has rendered an invaluable service to teachers, particularly, in preparing this catalogue. A copy should be in every school in America, especially at the secondary level.—TRACY F. TYLER.

## Reviews

*Experiments on the Effects of Music on Factory Production.* By WILARD A. KERR. Stanford University, California: Stanford University Press. 1945. 40 pp. \$1.00.

This interesting monograph describes in detail the procedures and results in four experiments conducted by the author in three plants of the Radio Corporation of America—two in Camden, N. J., and one in Harrison, N. J.

The Corporation, according to Mr. Kerr, was "greatly interested in either verifying or repudiating the claims, some admittedly extravagant, made by various individuals with regard to the favorable effects of music on factory output." "Relatively few scientific studies," he tells the reader, "have been made of the measured effects of industrial music."

In reviewing previous experiments, the author found an apparent belief on the part of management and labor that music increases production and has desirable effects on the worker while he works. However, he found that earlier experiments were weak in experimental design, and that the emphasis had been on quantity rather than quality of work.

The experiments reported in the monograph used an experimental design calculated to cancel out interfering factors through randomization, and were of sufficient length to provide for any cumulative effect.

One three-part experiment used 64 female operators engaged in Naval capacitor manufacture; two used 53 female employees engaged in quartz crystal finishing operations; and one used 520 female operators engaged in the manufacture of glass radio tubes.

In all experiments data were collected to determine the effect of industrial music on the quantity and quality of output, and on the net good yield. In addition, an attempt was made to determine the effect of different types of music, and whether one technical type of phonograph recording is better than another.

The author concluded that: [1] In 12 out of 12 comparisons, average output was greater on music than on no-music or less-music days; [2] in 7 out of 10 comparisons, average quality was higher on no-music or less-music days than on music days, while in the other three comparisons the opposite was true; [3] In 5 out of 5 comparisons, average net good yield was higher with music than without music; [4] Present evidence indicates that best production is achieved with music that is subjectively of moderate

## Current Recordings

### Our South American Neighbors

*Pan-American Trade,* by Carlos Fallon, a Columbian Republic Navy man. 33 rpm, 16 in. Issued by Re-

corded Lectures, distributed by Bell and Howell Co., 1801 Larchmont St., Chicago. Shows how the U. S. and S. A. differ in ideas of efficiency, and

other ways, also contrasting the American and German trade practices. On other side, *A Good Neighbor Speaks for Himself*. Spanish America is as much a melting pot as the U.S. Columbia is a democracy, and the various countries have flags and constitutions which resemble ours. He thinks an American Commonwealth of Nations is inevitable.

*Post-War Problems in the Western Hemisphere*, by Carlos Davila, former president of Chile and Ambassador to the United States; Edward Tomlinson, author and journalist; and Carleton Smith, economist and author. 33 rpm, 16 in. This and the one which follows are issued by American Economic Foundation in their series, "Wake Up America." May be obtained from NBC, Radio City, New York 20, N. Y. They discuss subjects from various points of view. The talks are followed by questions and answers. *South America—Frontier of the Future*, by Dr. Ricardo Alfaro, ex-president, Republic of Panama; Charles R. Hook, president, American Rolling Mill Co.; and F. R. Ybarra, author of *Young Man of Caracas*.

*Pan Americanism*. 33 rpm, 16 in. 2 sides. From "This Living World" series, CBS American School of the Air, October 11, 1940. The question discussed is "Should the Americas be more inter-dependent economically and culturally?" Pan Americanism in a broad way is defined as the idea of mutual interest and cooperation among the nations of the Western Hemisphere.

*Pan America Day*, by Francisco Banda, former Consul-General of Ecuador at New Orleans. 33 rpm, 16 in., 1 side. Pan America Day is celebrated on April 14 because, in 1890, on that day, the first conference was held that led to the formation of the Pan American Union. It commemorates the political, economic, and spiritual unity of the twenty-one republics.

*National hymns*. The following national hymns may be of interest to give local color to some of the South American programs. All are 78 rpm, 10 in., Victor recordings: *Himno Nacional de Bolivia* [32913-A]; *Himno Nacional de Colombia* [80748-A]; *Himno Nacional Argentino* [79653-A].

*This New World of Peace*. 33 rpm, 16 in. Issued by U. S. Office of Education.

cation. Details early efforts of South American countries to throw off the yoke of Spain, the part Simon Bolívar played, and Henry Clay's efforts to secure the recognition of the South American republics. Beginning with the Panama Conference in 1826, those of later dates are mentioned. In 1904 the Christ of the Andes was dedicated; in 1906 the Pan American Union founded; in 1938, at Lima, came the Declaration of the Solidarity of the Americas.

*Musica Mexicana*. This, and the five which follow, are 30 minute programs produced on the CBS American School of the Air. Notes were made from off-the-air recordings as a means of calling attention to this very valuable series. While it may be impracticable for CBS to release School of the Air programs, it is possible for schools owning their own recording equipment to make off-the-air recordings for classroom use. Contemporary composers are making Mexican music important. *Musica Mexicana* contains both folk and contemporary music in variety.

*Southern Neighbor—Mexico*. Describes the climate, vegetation, resources of minerals and oil, and the people who are more than half of mixed Indian and Spanish blood.

*East of the Andes—Argentina*. Describes the surface features, products, cattle, agricultural methods, and machinery of Argentina.

*Panama Outposts—West Indies*. The islands first reached by Columbus, producing spices, tobacco, sugar, coffee, fruits, are densely populated by people whose standard of living is very low. The need for better economic conditions is pressing.

*Mountain to Sea—Chile*. This "Shoestring Republic" presents great variety of climate and products, giving the world much copper, iodine, grains, fruit, dairy products, and valuable nitrates. With development in utilization of her resources, Chile could support five times her present population.

*Pan America*. This program, to be given April 10, is to honor Pan American Week. It is to feature music from many Pan American lands, and will be produced in cooperation with the Pan American Union and the Coordinator of Inter-American Affairs.—ALICE W. MANCHESTER, Ohio State University.

## Alpha Epsilon Rho



*Siena Heights College*, Adrian, Michigan, has had its charter application approved by a required two thirds of the active chapters. It is now known as Zeta chapter.

*Mrs. Sara Ann Fay* has been appointed regional vice president, Central District.

A proposal has been submitted to the various chapters that the present practice of annual dues be replaced by a single fee, payable at the time of initiation. This fee would include [1] initiation, [2] active membership until graduation or leaving school, [3] a jeweled pin, [4] a two-year associate membership in the Association for Education by Radio, and [5] a two-year subscription to the AER JOURNAL.

Requests for scripts from the national library have been light. Therefore, as an experiment, copies of twenty scripts were mimeographed and distributed to the various chapters. A poll will be taken at the end of the school year to discover whether this procedure is of value to the chapters and whether they wish the practice continued.

The National Council of Alpha Epsilon Rho had planned to meet in Columbus, Ohio, concurrently with the Institute for Education by Radio in May, each chapter being expected to send a representative or appoint a proxy.

### NATIONAL OFFICERS

*Honorary president*—Judith Waller; *regional vice presidents*—Dorothy Ward, Betty Girling, Sara Ann Fay; *executive secretary*—Sherman P. Lawton; *sponsors*—James R. Angell, Phillip H. Cohen, Mrs. Ambrose N. Diehl, Robert Hudson, Lavinia S. Schwartz; *honorary charter members*—Kenneth G. Bartlett, Marian Carter, Margaret Cuthbert, Merrill Denison, George V. Denny, Jr., Helen Hiett, Arch Oboler, Thomas D. Rishworth, J. R. Sheehan, Parker Wheatley, Max Wylie; *honorary member*—Norman Corwin.

### CHAPTER OFFICERS

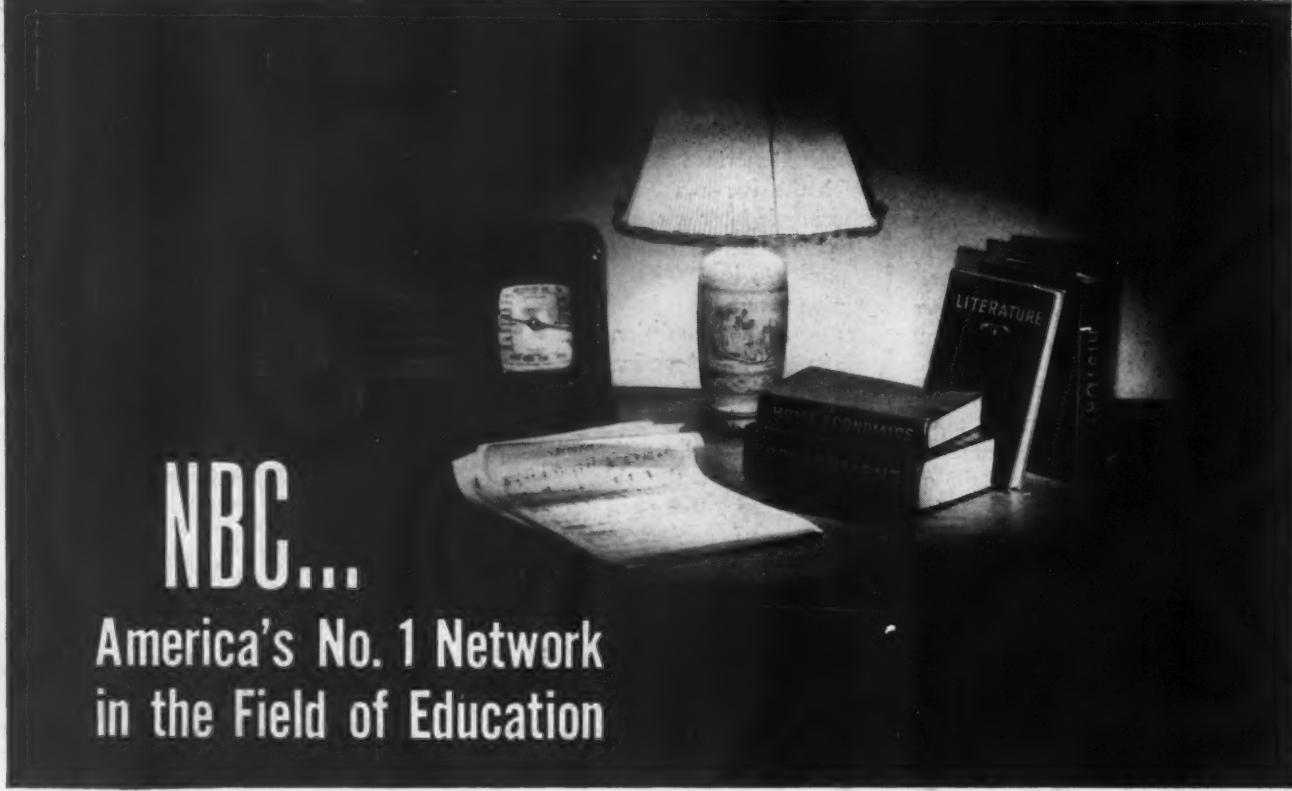
*Alpha*, Stephens College, Columbia Missouri: Judy Haighler, president; Barbara Bolan, vice president; Lee Page, secretary-treasurer.

*Beta*, Syracuse University, Syracuse, N. Y.: Kitty Chalk, president; Alice McGrattan, vice president; Cynthia Barnett, secretary; James Fardy, treasurer; Charlotte Hall, corresponding secretary.

*Gamma*, University of Minnesota, Minneapolis, Minnesota: Kay Dale, president; Corinne M. Holt, vice president; Lori Flesher, secretary; Irene Gustin, treasurer.

*Delta*, Michigan State College, East Lansing, Michigan: Robert Kamins, president; Nancy Blue, vice president; Joan Carter, secretary; Margaret Bradbury, treasurer.

*Epsilon*, Ohio State University, Columbus, Ohio: Edgar G. Will, Jr., president; Jay E. Wagner, vice president; Mrs. Jeanne Young Orr, secretary; David S. Hunt, treasurer; Roberta Eikenlaub, historian.



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